



WILHELM HANSEN EDITION.

TRIOS D'AMATEURS

POUR

PIANO, VIOLON ET VIOLONCELLE

PAR

G. C. BOHLMANN.

Nr. 1. A la Zingara. | Nr. 3. Danse slave.
- 2. Nocturne. | - 4. Menuet.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIC.

WILHELM HANSEN, ÉDITEUR.

TRIOS D'AMATEURS.

Nº 1. Á LA ZINGARA.

G. C. Bohlmann.

Allegro con moto. $\text{♩} = 96$.

VIOLINO. *f* *f con fuoco*

VIOLONCELLO. *pizz.* *f* *arco* *f con fuoco* *dim.*

PIANO. *f con fuoco* *f*

p dolce *cresc.* *mf*

pizz. *p* *arco* *mf*

dim. *p* *cresc.* *mf*

Red. *

tr. *pp* *p* *f*

dim. *pp* *p*

pp *p*

Red. *

con fuoco
ff con fuoco
dim.
pp
con espress.
mf tenuto
f con fuoco
ff
dim.
p
Red.
ff
con espress.
p dolce
dim.
mf tenuto
pp
dim.
p
Red.
cresc.
f
p
cresc.
f
p
cresc.
f
dim.
p
Red.
Red.
Red.
Red.
Red.
dim.
p dolce
cresc.
f
mf
pizz.
arco
p
f
mf
tr
dim.
p
f
p
Red.
Red.

This page of musical notation is for a string quartet, featuring four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cresc.*, *dim.*, and *smorz.*. The page is numbered 9058a at the bottom.

Nº 2. NOCTURNE.

Moderato. $\text{♩} = 72$.

p

Moderato. $\text{♩} = 72$.

p

dim.

pizz.

arco

p espress.

dim.

p espress.

2

Red. *

Red. *

pp

dim.

p

pp

pp

Red. *

mf *cresc.* *p* *mf* *cresc.* *mf* *cresc.* *Led.* *Led.* *Led.*

f *dim.* *p* *dim.* *p espress.* *leggiere 3* *dim.* *p* *Led.* *Led.*

p dolce *p* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

mf *cresc.* *mf* *p* *cresc.* *mf* *p marcato* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

9058a

First system of musical notation, measures 1-4. The music is in G major (one sharp). The upper staff features a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic at the end. The lower staff has a *pp* (pianissimo) dynamic at the beginning and a *pp* dynamic at the end. The piano accompaniment in the lower system includes a triplet in the right hand and a steady eighth-note pattern in the left hand.

Second system of musical notation, measures 5-8. The music continues with a *cresc.* (crescendo) marking in the first measure of the upper staff. The *pesante* (heavy) tempo marking appears in the second measure. The dynamics include *f* (forte) and *molto marcato* (very marked). The piano accompaniment features a *cresc.* marking and a *pesante* tempo marking. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. The system ends with a *ff* (fortissimo) dynamic and a *con fuoco* (with fire) marking.

Third system of musical notation, measures 9-12. The music continues with a *ff* (fortissimo) dynamic. The piano accompaniment features a *ff* dynamic and a *ff* dynamic. The system ends with a *ff* dynamic and a *ff* dynamic. The piano accompaniment features a *ff* dynamic and a *ff* dynamic. The system ends with a *ff* dynamic and a *ff* dynamic.

Fourth system of musical notation, measures 13-16. The music continues with a *p* (piano) dynamic. The *smorz.* (morendo) marking appears in the second measure. The dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The piano accompaniment features a *pp* dynamic and a *ppp* dynamic. The system ends with a *ppp* dynamic and a *ppp* dynamic.

Nº 3. DANSE SLAVE.

Presto. ♩ = 108.

[illegible]

Solo

poco a poco dimin.

poco a poco dimin.

poco a poco dimin.

pp

p

p

And.

dim.

pizz.

arco

mf

mf

p

mf

mf

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with staves for the right and left hands. The notation includes complex fingerings, such as triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include "poco a poco crescendo" and "ff con fuoco". The page is numbered "105" at the bottom center.

Nº 4. MENUET.

♩ = 138.

leggiere

The musical score for Minuet No. 4, Op. 138, by Frédéric Chopin, is presented in a single system with five systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "♩ = 138." and the character is "leggiere".

The score begins with a piano (pp) dynamic and a "leggiere" marking. The first system contains measures 1-8, featuring a delicate piano texture with various dynamics and articulations. The second system contains measures 9-16, with a "p" dynamic and a "leggiere" marking. The third system contains measures 17-24, with a "p" dynamic and a "leggiere" marking. The fourth system contains measures 25-32, with a "p" dynamic and a "leggiere" marking. The score concludes with a "ff" dynamic and a "Solo pizz." marking.

The score includes various musical notations such as notes, rests, and ornaments. It also features dynamic markings (pp, p, mf, ff) and articulations (dim., Led., Solo pizz.). The score is marked with "Led." and a flower symbol at the end of measures 8, 16, 24, and 32.



First system of musical notation. The top staff (treble clef) begins with a *pp* dynamic and ends with a *ff marcato* dynamic. The middle staff (bass clef) includes an *arco* marking and a *pp* dynamic, also ending with *ff marcato*. The bottom two staves (grand staff) are marked *pp legato* and conclude with *ff marcato*. The system ends with a *Red.* instruction and a floral ornament.



Second system of musical notation. The top staff concludes with a *Fine.* marking. The middle staff also concludes with a *Fine.* marking and a *p dolce* dynamic. The bottom two staves (grand staff) conclude with a *Fine.* marking and a *pp* dynamic. The system ends with a *Red.* instruction and a floral ornament.



Third system of musical notation. The top staff begins with a *p dolce* dynamic. The middle staff begins with a *p* dynamic. The bottom two staves (grand staff) include a *dim. p dolce* marking. The system ends with a *Red.* instruction and a floral ornament.

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of 12 measures. It features a piano (p) and a cello (cello). The piano part includes various dynamics (p, mf, f, dim., p dolce) and articulations (pizz., arco). The cello part includes various dynamics (p, mf, dim., p) and articulations (Led., *). The score ends with "D.C. al Fine."

TRIOS D'AMATEURS.

Nº 1. Á LA ZINGARA.

Violino.

Allegro con moto. $\text{♩} = 96$.

G. C. Bohlmann.

Violino.

Allegro con moto. $\text{♩} = 96$.

G. C. Bohlmann.

f *f con fuoco*

p dolce *cresc.* *mf*

pp *p* *f*

con fuoco *ff con fuoco* *dim. pp* *p dolce*

dim. *con espress.* *mf tenuto* *cresc.* *f*

p *dim.* *p dolce* *cresc.* *f*

mf *p* *f*

p dolce

cresc. *f* *dim.* *mf*

dim. *p* *smorz.* *pp* *ff* *pizz.* *pp*

Nº 2. NOCTURNE.

Moderato. ♩ = 72.

Violino.

The musical score for Violino, No. 2. Nocturne, Moderato, is written in G major (one sharp) and 3/4 time. The tempo is marked Moderato with a quarter note equal to 72 beats per minute. The score consists of ten staves of music.

Key musical features include:

- Staff 1:** Starts with a first finger (1) fingering, followed by a piano (*p*) dynamic.
- Staff 2:** Features a *dim.* (diminuendo) marking and a piano (*p*) dynamic.
- Staff 3:** Includes a *pp* (pianissimo) dynamic.
- Staff 4:** Shows a *mf* (mezzo-forte) dynamic and a *cresc.* (crescendo) marking.
- Staff 5:** Includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic.
- Staff 6:** Features a *p dol.* (piano dolce) marking and a *mf* (mezzo-forte) dynamic.
- Staff 7:** Includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic.
- Staff 8:** Features a *cresc.* (crescendo) marking and a *pesante* (heavy) marking.
- Staff 9:** Includes a *ff* (fortissimo) dynamic.
- Staff 10:** Features a *p* (piano) dynamic, a *smorz.* (smorzando) marking, and a *pp morendo* (pianissimo morendo) marking.

Nº 3. DANSE SLAVE.

3

Violino.

Presto. $\text{♩} = 168.$

con fuoco

Solo.

Nº 4. MENUET.

Violino.

♩ = 138.

leggero
p
mf
dim.
f
ff
pp
ff marcato
Fine.
p dolce
p
pizz.
arco
pizz.
p
arco
p dolce
mf
D. C. al Fine.

MUSIK FÜR VIOLONCELL.

Violoncell Solo.

- MAZAS.** Célèbres Études mélodiques et progressives pour le violon. Op. 36. Transcrites pour le violoncello par A. Rüdinger. Cah. 1, 2.
- RÜDINGER, A.** Technische Studien, zum Gebrauch bei dem Unterricht und für den Selbstunterricht, zur Ausbildung der höheren Technik. (Als Lehrmaterial an mehreren Conservatorien eingeführt.) (3^{te} Auflage).
- SCHRÖDER, CARL.** Op. 63. Zehn kleine Etüden ohne Daumenaufsatz.

2 Violoncelle und Klavier.

- GODARD, BENJAMIN.** Op. 18. 6 Duettini pour 2 Violons et Piano. (Jacques van Lier).

Violoncell und Klavier.

- ARDITI, LUIGI.** Geduld! Walzer.
- BENDEL, FR.** Frühlingsmorgen.
Gute Nacht.
Liebesgruss.
Tyrolienne.
- BORCH, GASTON.** Op. 35. Andante (D-dur).
- BULL, OLE-SVENDSEN, JOH. S.** Solitude sur la montagne — Sehnsucht der Sennerin. (Aug. Reinhard).
- BØRRESEN, HAKON.** Romance.
- CORELLI, A.** Sonate, avec Accompagnement de Piano, d'après une Basse chiffrée, pour l'usage de Concerts (Jacques van Lier)
- FABRICIUS, J.** Nocturne (B-dur).
- GLASS, L.** Op. 31. Frühlingslied.
- HABERBIER, E.** Opern-Fantasien.
1. Wilhelm Tell. 3. Der Freischütz.
2. Die Regimentstochter. 4. Don Juan.
- HANSEN, ROB.** Op. 4. Nr. 1. Serenade.
- 2. Mazurka.
- Op. 5. Concert.
- 7. Introduction et Tarentelle.
- HALVORSEN, JOH.** Mosaïque. Nr. 4. Chant de »Veslemøy«. (Jacques van Lier).
- HEGNER, LUDVIG.** Elegie (A-dur).
- HEGYESI, L.** Op. 9. Nr. 1. Slavische Melodien.
- 2. Serenata espagnole.
- HEISE, P.** Sonate (A-moll).
- HOLLAENDER, G.** Op. 48. Für die Jugend. Leichte Vortragsstücke transcr. v. A. Rüdinger.
1. Melodie. 4. Kinderlied.
2. Geburtstagsmarsch. 5. Gavotte.
3. Schäfers Klage. 6. Walzer.
- JENSEN, EILER.** Op. 4. Tarantella.
- 5. Rastlos, Scherzo.
- 6. Réverie.
- Gavotte (D-dur).
- Mazurka (A-dur).

Violoncell und Klavier (fortgesetzt).

- MOSSEL, J.** Drei kleine Stücke.
Lied — Gavotte — Walzer.
- NEBELONG, SIEGF.** Arie aus »Das Leben für den Czar« von Glinka.
- NERUDA, FR.** Op. 38. Mazurka und Ungarisch, zwei Konzertpièces. Nr. 1—2.
- NÖLCK, AUG.** Salon-Album. Op. 43. Sechs Melodische Vortragsstücke im leichten Style.
1. Frühlingslied. 4. Gavotte.
2. Spanischer Marsch. 5. Studie.
3. Romanze. 6. Nocturne.
- Op. 60. Legende (im Volkston).
- 86. Concert-Mazurka.
- 90. Gnomenreigen.
- ROMBERG, G.** Andante grazioso aus 2^{tem} Concert. (L. Hegyesi).
- RÜBNER, C.** Rosaline, Nocturne (B-dur).
- SCHMIDT, CLAUDINE.** Allegretto (G-dur).
- SCHULER, C.** Op. 23. Elegie (C-dur).
- SCHUMANN, R.** Lied aus den Kinderscenen. Op. 15. (Rob. Henriques).
- Im wunderschönen Monat Mai. Op. 48, Nr. 1. (Henry Brämsen).
- SINDING, CHR.** Op. 46. Legende. (Jacq. van Lier).
- SVENDSEN, JOH.** Op. 26. Romanze für Violine. (David Popper).
- Das Veilchen, Lied. (Jacques van Lier)
- WEYSE, C. E. F.** 10 Melodien, arrangirt v. F. Bendix

Violoncell und Klavier oder Harfe.

- POLLINI, FRANCESCO.** Adagio cantabile, mit Fingersatz und Vortragszeichen versehen von Georg Wörl.

Violonc. u. Klav. od. Orgel od. Harmonium.

- HERTZMANN, F.** Op. 24. Romanze (D-dur).

Violoncell und Harmonium.

- BULL, OLE-SVENDSEN, JOH.** Solitude sur la montagne — Sehnsucht der Sennerin. (Aug. Reinhard).
- GRIEG, EDV.** Ave maris stella, lateinisches Lied. (Aug. Reinhard).
- SVENDSEN, JOH.** Andante funèbre. (Aug. Reinhard).

Violoncell mit Orchester.

- GLASS, L.** Op. 31. Frühlingslied.
Partitur — Stimmen — Dublirstimmen.
- HERTZMANN, F.** Op. 24. Romanze (D-dur) mit Begleitung von Saiteninstrumenten (Vl. 1. 2., Vla., Vlc. und Bas ad lib.)
Partitur und Stimmen — Dublirstimmen.
- ROMBERG, B.** Andante grazioso aus 2^{tem} Concert, instrumentirt von Louis Hegyesi.
Partitur — Stimmen — Dublirstimmen